4: Pierson Z-4, 5 (1935-1937) 1967
SOll Bahia Brazilians SOll

534

the sound from which its name is derived. The *chocalho* is a similar instrument, but with only one extremity enlarged. The *adjá* is a small metal bell used to invite members of the cult to the ritual *dar comido ao santo*.[23] The *canzá*, or *ganzá*, now is seldom seen.[24]

[824] The *berimbau* is used primarily to accompany *capoeira*. It consists of a wire strung upon a stick to form a bow, with a dried gourd open at the top attached at the lower extremity. The instrument is beaten, to produce numerous complex rhythms, with a wooden stick held, together with a *caxixi*, in the right hand, while with the left a copper *vintem* (old Portuguese coin) is alternately pressed against the wire and released. The *cuica* is a drumlike instrument, open at one end. Sound is produced by drawing the hand along a resined stick appended to the center of the drumhead.

753 In the lower-class world health and morality are in many
• 784 cases closely identified. The cause of disease or bodily harm
[565] is often believed to lie in the direct intervention of a deity who has become angered by the nonfulfilment of obligations prescribed in the sacred ritual or by the breaking of
754 taboos. Evil forces may be invoked, it is believed, through the magical influence of the *feitiço* and bring illness, blindness, insanity, or death.[25] The *mau olhado*, or "evil eye,"

[23] See chap. x.

[24] For illustrations of these instruments see Arthur Ramos, *O negro brasileiro* (Rio, 1934), Figs. 24 and 25 (p. 162).

[25] Rituals vary. A portion of the clothing of the one to be harmed, a shoe or other article, may be submitted to magical manipulation and thrown into the sea. In this way the individual is presumed to be subjected to the ebb and flow of the tide. Or a few hairs from the head of the one to be harmed may be mixed with crushed herbs of supposed magical power. Presumably he is then likely "to hate someone whom he now esteems, drink to excess, become crippled or insane, or lose his life." A pigeon, chicken, sheep, or be-

4: Pierson Z-4, 5 (1935-1937) 1967
SOll Bahia Brazilians SOll

ing the *bozó* in a place where the intended victim is likely to step on it or otherwise touch it.[33] An animal may be "prepared with the *ebó*" so that whoever subsequently touches the animal will catch the illness or inherit the misfortune. If, however, one wishes to avoid transferring the evil to another person, he may do so and still rid himself of his affliction by leaving the *ebó* in a cemetery.

If a *filha de santo* (ceremonial dancer of the fetish cult) would avoid illness or other misfortune, it is considered highly important that she observe all the taboos, especially those attaching to food and drink. A pregnant woman must avoid vegetables and all meats other than chicken; she must not join a funeral procession, since the spirit of the deceased might enter her child; and she must avoid a rose touching her bare breast, for otherwise the child, it is believed, will be born with a birthmark.[33]

Charms may be of a specific nature like the *figa*[34] or the

[33] The affliction may, however, be transferred to someone toward whom no harm was originally intended if the individual placing the *ebó*, either ignorantly or with intention, fails to leave it in the designated place. The first person coming in physical contact with it will be affected. So widespread is this fear of the *ebó* that chauffeurs, even at the risk of an accident, will not run a wheel over one.

[33] Current folk medicines include: for syphilis, whale oil; for a toothache, pig or burro dung smoked in a clay pipe; for a cough, sweetened tea prepared by boiling a termite nest; for sore throat, tea made by boiling a live lizard whose body is then removed from the vessel and buried with its head toward the new moon. Native herbs are extensively employed, particularly by *curandeiros*, or they may be administered at the hands of anyone "instructed" by a "manifesting" deity, a common occurrence in those *candomblés* known as *de caboclo* (a portion of whose ritual is probably of native Indian origin) and in spiritualist centers like that in Alto do Bom Gosto, in Calcada, one of whose directors remarked, "So many *caboclos* 'manifest themselves' because they know so well how to heal with herbs."

[34] The *figa* is an image, usually made from wood, of a closed fist with the thumb inserted between the index and middle fingers.

4: Pierson Z-4,5 (1935-1937) 1967
SOll Bahia Brazilians SOll

158
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755

put many beads of O Senhor do Bomfim on him, and a *figa;* they covered him with ornaments.

[789] The *figa* is to free one from the evil eye. For example: I have a dress. You think it is pretty, and you want it very much; something [754] then happens to it. Or a *sabiá*[9] sings beautifully. You are visiting its owner; you want it, you want it very badly. You leave, and it dies or something else happens to it because you cannot have it. This is the evil eye. One needs to "pray it away" with *Guiné, Arruda,* or *Vassourinha Doce.* An oxhorn in the garden will keep it away from plants.

[794] Then the man went around with hands folded, "taking the blessing" from everyone there. Seven children went out with lighted can-[776] dles. Then he got up entirely well. Today he has a *casa de candomblé.* [793] He is now very old. His *orixá* is Ogum de Gêge. The *pao de santo* who treated him is of Ogum de Mina.

159 My guardian angel [*anjo de guarda*] is Xangô. Ogum is a soldier,
776 Xangô is of the thunder and also of the lightning. He is Santa Barbara of the Irmandade. All the *orixás* are equal. But Oxalá directs everything. Nanan is his wife. In the Gêge language she is called Odé.

159 My sister, she died, burned up. She caught all on fire. He who
776 killed her is Oxóssi; it was he who killed her. My sister is buried in the Quinta dos Lazaros.[10] She burned to death because she disobeyed him.
• 784 He sent a message and she paid no attention to it. Her husband had a *saveiro.*[11] Every trip which he made she went along in the boat. She had no children. Everywhere he went, she went too. When, one time, the *orixá* "arrived" and told her that she should not travel on the water, she didn't take his words very seriously; she laughed the matter off, "gave it a *muxóxó.*". But about a week afterward, she went with her husband in a *saveiro* across the Bay to Bahia. Between Itaparica and Salinas the *saveiro* caught afire. It had powder on it and the powder exploded. Parts of the *saveiro* were ripped off and hurled into the water. She was surrounded by fire. When they finally reached her, she was badly burned. They brought her to the Santa Isabel Hospital,

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[9] A Brazilian bird which can be trained to sing tunes.

[10] A Bahian cemetery.

[501] [11] A sturdy sailboat used on Todos os Santos Bay and its contributory rivers to transport light articles of commerce.

4: Pierson Z-4, 5 (1935-1937) 1967
SOll Bahia Brazilians SOll

159
776
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and the next day she died. But before she died, he "arrived" and said it was he who had set fire to the *saveiro*. It was Oxóssi. Her husband also died. When one doesn't carry out his obligations [*cumpre com os seus deveres*], the *orixá* takes his life.

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Once I had a party at my house for some friends. But Xangô sent me a message that I should go to the *candomblé*. I said that I was not going because I was having a party. A little while later, while I was dancing with my friends, I suddenly got a stiffness in my legs. But I didn't pay much attention to it. Then I suddenly felt an "opening of the body" [*aperto no corpo*],[13] and I didn't know anything more. When I came to, I was dancing in the *candomblé*. When the *candomblé* was over, I went running clear to the top of Boeiros do Inferno ["Funnels of Hell"] without knowing anything about what I was doing. These are two hills called by that name because they are so high. I didn't feel anything. Afterward, Xangô beat me on the hands, and my hands swelled. When he "arrived" again, he said that I should pay more attention to him, or he would beat me some more. Once he struck me. On that day I was very tired, but I went to the *candomblé* and danced anyway.

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I dance when there is a big ceremony; I dance for hours at a time without getting tired. The spell seizes me, and sometimes I dance more than three days without feeling the least bit tired. When the *orixá* "arrives in my head," I spend a week or more "sleeping."[14] I don't feel anything. I don't see anything. People talk to me, but I don't know anything about what is going on.

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If one drinks water, the *orixá* doesn't "arrive." For instance, one feels cold. That cold is in the body. The *orixá* wants "to arrive." Then one drinks water. He who is of the *preceito* does not drink water. And whoever drinks, breaks the *preceito*. It is prayed ten times.[15]

[13] A "trembling of the body," signifying that the *orixá* wished to enter and to "manifest himself" in human form. See chap. x.

[14] That is, moving about, but unconscious of what is happening.

[15] That is, by taking a drink of water, one can presumably prevent the deity from entering the body. One must at the same time pray ten words and tap the ground ten times. In this way, the *preceito* (i.e., the control of the deity over one) is broken.

4: Pierson Z-4, 5 (1935-1937) 1967
SOll Bahia Brazilians SOll

while the *orixás* "partake" of a special sacrifice offered to them. Her hair is cut off, her head shaved,[1] and dots and circles are painted in white upon the crown, forehead, and cheeks. The initiate then takes on *obí* in her hand, the *atabaques* begin to beat an invocation to her *orixá*, and she dances the special dance sacred to him until he "arrives in her head" and she experiences once more the *estado de santo*. The *yaô* is then escorted from the *pegi* to the *camarinha*, where she remains for sixteen days before participating in her first public ceremony, whence she returns to the *camarinha* for a period of six months to a year, to be taught the various rituals of the cult, the songs, and, to some extent at least, an African language. Meanwhile, she is subject to certain food and other taboos.

To verify her acceptance by the *orixá*, a *filha* may be required to undergo without evidence of bodily harm an ordeal, such as swallowing lighted candlewicks soaked in *azeite de dendê*, thrusting her hands into boiling palm oil, chewing the leaves of the *urtiga* (Brazilian thistle), or submitting, on bended knee, to being beaten about the neck and arms with a sprig of the thorny *cansanção*.

Throughout her life the new *filha de santo*, in addition to submitting to the "manifestations" of her *orixá*, must perform on occasion certain ritualistic acts, rigorously observe certain food, drink, and sex taboos, and wear a special costume on ceremonial occasions and "days of obligation" (Fridays especially). On her death this costume, together with the other objects of cult worship belonging to her, are taken and dropped into the sea, "to be carried by the waves back to Africa."

Upon being "made," the *filha de santo* acquires a *guia*

[1] Formerly, all hairy parts of the body were shaved.